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## **Illustrative Painting with Gouache: A 4-Part Series** with Jennifer Orkin Lewis

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### **Chapter 1 - Getting Started with Gouache**

#### Part 1 overview

- Hi, I'm Jennifer Orkin Lewis. I'm also known as August Wren. I'm a painter, artist, illustrator, and I do a 30 minute painting a day in my sketch book for the past three years. I primarily paint in gouache and watercolor, and I use a really loose, colorful, bright style, and I love to paint what inspires me each day, and it might be a flower, or an insect, or a paintbrush. In this series, I'll be showing you my approach to painting. I'll show you how to mix many different colors using a primary set of gouache. I'll show you my loose approach to painting a mug and a teapot. We'll add detail, and make changes along the way. We'll be working in our sketchbook, and hopefully this will inspire you to create your own everyday painting practice.

#### Materials

- The materials we'll be using in this class are a sketchbook, I prefer the Strathmore Mixed Media 500 Series, which has thick paper. It holds the paint well and you could use both sides. I'll be using a set of Winsor Newton Gouache, which is an opaque watercolor that comes in a set of 10. There are primaries in cool and warm plus some other colors. I'll be showing you how to mix many colors from these. We'll be using a variety of brushes from size one to an eight, a 2H pencil, and bleedproof white, a pen to mark down what the colors are if you wanna make notes in your sketchbook and a palette for mixing and even a little container if you wanna mix a little more of the color to save, a napkin or a paper towel and some water.

#### Color mixing

- When you're first starting out, it's great to know the colors that you're working with. There are two ways to mix colors from dark to light, and one is with water and one is with white. We're gonna start with water. And we'll be using these two pages of the sketchbook. The first is primary blue. I'm not going to add any water here, and I'm going to just make a big spot so I can see what that color looks like in its natural state. Then I'll just add a little water to my brush. And in the same well I'll add the blue and make another dot. It still looks pretty much full strength. I'll add some more water into that. I'm using the size eight brush. They're all coming out the same, so I'm going to blot it a little bit on my napkin and just blot it out so you can see how the color gets lighter. And now the last one is just maybe very, very pale. Just water. And you can see the progression. Using my pen, I'll just note that that is primary blue. And, again, I'm making it full strength, adding some water in the same well. It's a little bit lighter. More water. And then really pale. If you wanna see a little more differentiation, you can go back into this and make it a little bit darker so you can see a gradation. And that's ultramarine blue. The next on my palette is permanent green deep. Adding a touch of water. This is a bright, nice color. And then practically just water for the palest version. Permanent green deep. I'm going to skip the white, because white is white, and move on to the black. Solid black. Little bit more gray. Let's make that a little lighter. Using the light grays with water is a great way to make a shadow. This is ivory black. Yellow ochre is a brownish kind of yellow. I'm just lightening it. And super pale. This one's a little dark. Yellow ochre. The next is primary red. I love this color, because as it goes down in gradation, it becomes a little bit pinky, which is really pretty. This one is primary red. The next is spectrum red. This is a not as pink color. It's much more of a deep red. I'm not worried

about yet about the water being muddy, but eventually I will have to change it. And then the super pale. Spectrum red. The next is permanent yellow deep. It's almost like a marigold color. Let's pick up a little bit of that. And then almost pure water. Permanent yellow deep. The last one is spectrum yellow, and it's a little more lemony. It's a nice bright yellow. Spectrum yellow. So, there's the palette mixed with water. And I'm going to paint directly on the paper, mixing the colors to create a rainbow. I'll start with ultramarine with a little bit of white, and I'm just really loosely painting it on. Wash it off, and take some primary blue and mix it in. And then I'm going to move to the green. I'll add water here so we can see how they mix together, and it creates another color, almost like a turquoise color. And then the yellow. And see, it creates a lime. Add some more yellow. And I'll move to the permanent yellow. Just blend them together. Just mix them straight on the paper. Let's try some primary red into that yellow, and it creates an orange. I'll go back and add a little bit more of the yellow to make some more orange. Spectrum red. And back to the primary blue. Create a little purple. And we're ending where we started with the ultramarine. Here's the full spectrum of color. Now we'll lighten each one with white instead of water. So, starting with ultramarine. I'm going to wash off my brush and dip it into the white. And we're doing this right on the paper, so you can see how it lightens. And next will be primary blue. I'm washing the brush again. This way I don't contaminate the white paint. That makes a pretty turquoise color. If you want the gradation to work a little bit better, you can get some more of the true color and just paint it in. Go back and forth a little bit. Next, we'll do the green. Wash the brush. And add white. I can even add a little more white to see how it looks very pale. This is the spectrum red. And white. That has a peachier look than the primary red, which is pinker. That's pretty. The permanent yellow deep is the marigold color. And white. I'll add a little bit more dark here and do that mixing right on the paper. Spectrum yellow. And white. A beautiful lemon. Yellow ochre. And white. And finally, black. So you can remember, you might wanna write down what you did. Ultramarine. Maybe up here you'll just write plus white. Ochre, and black. Now let's see what colors we can mix from the original primary set. I taped down my paper so that it wouldn't flop around. I'll start with spectrum red, just a little bit into a new palette. And we'll try it with the permanent yellow, and it creates an orange. I'll add a little bit more yellow and see what happens. And maybe even a little bit more. And so I don't forget, I'm gonna write that down. So, it was spectrum red plus permanent yellow. I think we'll do a few, so I'll add a line down the center of the page. Next, we'll use primary red and primary yellow. I'm mixing primary yellow in, so my orange is a little bit brighter. Add a little bit more primary yellow. And a little more. So, that's primary red plus primary yellow. Now we'll do primary blue and primary yellow. Putting the blue in the palette and a little bit of yellow. Ooh, that makes a pretty green. A little more yellow. I love lime green. And a very greenish yellow. Primary blue plus primary yellow. Now we'll see what happens with ultramarine and primary yellow. I'm putting the ultramarine plus primary yellow. I'll start there. Now, that's more olive. A little more olive with a blue cast. Add some more yellow. I think I want a little more ultramarine in there. Ultramarine plus primary yellow. Now we're going to go to ultramarine and primary red. Ultramarine and primary red. I didn't add enough primary red there. It starts turning purple. A little more primary red. Oh. I need some more. I'm using a little too little on my brush. This color came out very plummy, so it must have been contaminated with another color, so I'm going to start this one over. Here we go again. Ultramarine in a clean well and primary red. It's just a little bit, let's see. It still looks mainly ultramarine. I'm adding a little more primary red. And now some more. It's a beautiful color. So, ultramarine plus primary red. I'm not 100% sure what happened here, so it's a questionable mix, so I'll put a question mark. I'm going to keep working around the color wheel to see what colors we can get. Now we'll do some permanent

green and permanent yellow. Adding some more permanent yellow. That's a good leaf color; I love that. That's permanent green. I'm gonna write perm green plus permanent yellow. We'll try permanent blue plus permanent yellow now. So, permanent blue plus permanent yellow. They're all variations of olives and greens. It's nice. Add some more. Ooh, that's a nice chartreuse-looking color. And this is almost back to pure permanent yellow. This was primary blue plus permanent yellow. Now I'm going to try ultramarine and yellow ochre. So, we'll put some ultramarine, okay, and now I'll add some ochre. That's a true olive. Some more ochre. Let's add a little more. And tiny bit of the ultramarine. So, that is ultramarine plus ochre. Okay, next is spectrum red plus ultramarine. Spectrum red plus ultramarine. Mm, that's a pretty dark plum. Okay, and add some more spectrum red. I'm going to add more. And a little more. Spectrum red plus ultramarine. Next is permanent green deep and ultramarine. So, we'll take our permanent green and some ultramarine. We have a deep blue-green. We'll add some more ultramarine. And a little more. So, that's... Permanent green plus ultramarine. Now let's see what happens with spectrum red and yellow ochre. I used up all the wells in this palette, so I'll switch over to a clean one. It's not important that it always stays clean, but for this exercise we're doing it that way. So, spectrum red plus some yellow ochre. It's fun to see what happens. Some more yellow ochre. I think I added a little too much, so I'll go back and add a touch of spectrum red. And add a little more yellow ochre. Spectrum red plus yellow ochre. Okay, it's just a few more, so next will be primary blue plus yellow ochre. Another interesting olive color. A little more yellow ochre. And another little bit. So, that's primary blue plus ochre. This next one is pretty. It's primary blue plus permanent green. We'll start with the primary blue. And add some permanent green. I think that's good. I want this to go bluer, so let's add some more primary blue. Oh, now that's a pretty turquoise color. And a little more primary blue. Permanent green plus primary blue. The last one will be permanent green deep plus primary yellow. So, permanent green deep. I'll add more primary yellow. And the last bit. Permanent green deep plus primary yellow. Now I'm going to see what happens if I just play on the paper and take the paint and mush it around and overlap it and experiment. So, I'm taking primary red, maybe some primary yellow. And what happens if I just throw in some green here, some primary blue, and then yellow ochre? And maybe a little white. Let's just mush it up. I'll add some spectrum red. And some primary yellow. Let's put some green into that yellow and some ultramarine. Let's add a little ultramarine up there too and see. Back to primary red. That is so pretty. And primary blue. And a little more ochre. Don't think too hard about this. It's fun to just play and see what happens. And then if you don't like it, you move on to the next page. Let's just end with a little bit of black.

### Painting mugs

- Sometimes inspiration strikes me when I'm having my tea in the morning, and I want to paint my mug. We're going to be painting from this mug, and then we'll do variations of shape and color and pattern. I like to do a quick pencil sketch before I start with paint, so I look at my mug, and the top from the angle I'm at is a pretty big circle, and the edges are straight. Maybe a little bit coming in. And I can see a little bit of the base, so I'll sketch that. I can see that the handle starts pretty much at the top where I drew the circle. If you look at the negative space, that looks like a perfect circle. So I'll draw that first. And then I'll draw the outside. And I can see underneath to the inside. It gives the depth. And that's enough of a sketch for me. Maybe I'll put a few of those stripes just for the placement. We're going to start with a number eight brush, and lay down a base color of the yellow. The yellows I have here are a little bit bright, so I'll mix, and I'll do it in the center part of the palette. This is my primary yellow, and I'm going to add some yellow ochre to that. (brush rinsing) The

inside of the mug is a little bit darker than the outside. So right now I'll just fill it in. Fully. And then we'll layer colors on top to make the dark and lightness. I'm going to leave a little rim of white just around the top where the light hits the rim of the cup. And I'll also leave the white of the pattern. Of the stripe pattern. I don't have, the stripes that I'm doing aren't exactly as that mug. I could have spent more time at the beginning sketching it so it was perfect, but I'm really just trying to capture an impression of it. Let's put in some of the handle. Now we need to add some shadow to create depth. I'm going to add more yellow ochre to my color. It's darker towards the center. And then it lightens up. So I will add more gouache. And it's getting a little closer to the real color of the mug, which has a very green cast to it. Take a little more of the dark one. The inside of the handle is darker, and the light is coming from this side so there's a little darkness over here. I don't want the whites to stay bright white like that, so I'm gonna mix a little bit of gray. I could either do it by adding white, or just keep it as a light watercolor wash, which is what I'll do here. It's nice to have a little variety in the color also. So I'm gonna add a little red. Just to create more shadow. I'm giving a little bit of an outline. Moving on to a smaller brush, a number one, I think I'll draw those gray lines now. This time I'll make the gray out of black and white. I'm going to do that because it's more opaque, and I'm layering it over a color that I already have painted down so it will show. That's a little bit dark, I'll add a little more white. This is a hand-painted line on the ceramic anyway so my wobbly line matches it pretty well. (brush rinsing) I'm going to add a little bleed-proof white for the highlights. The rim of the cup has a white shine to it, as well as little bits inside the inside. You can see that my circle is a little bit wobbly, but that gives it character. I like that. The cup looks like it's floating, so I'll take a little bit more gray, and draw on the bottom with as thin a line as I can. It's looking pretty good, but it needs a little more depth, so I'll add some more shadows. And I think the shadows need to have a little more neutral color to them, so I'll add a little more green. And maybe just throw in some blue. See what happens. That got too green, so I'll go back and add, we have to look at our color chart. Sometimes that helps. I'm going to add the shadow in here. (brush rinsing) I need to go back to a larger brush when I'm doing a bigger area of colors, so back to the eight. There's also a shadow that's deeper in the inside of the handle of the mug. There's a little line there. A little shadow there. And maybe we can just outline this part. Sometimes I make the paint thicker, and sometimes I make it thinner to work with what I'm trying to do. If I feel like I got too dark there, I can just take some of the bright yellow again, and throw it on top. One of the great things about gouache is that you can layer, and go light and dark, and dark over light. This is looking pretty good, so let's paint another one, where I'm changing the perspective, the color, and the handle. If I look at the mug straight on, the circle that I would see up top would be a little bit narrower. More like an oval. And we'll still make the straight cup. We might be able to see a little bit more of the base. And let's just do a big giant handle this time. And instead of doing stripes, let's just do a big simple flower. Okay. This time the inside of the cup will be white, which means we really have to paint it a gray, because white looks like nothing. I'll mix a little bit of gray. So, black and white. And it's okay if it's too dark, because we can add white on top of it later. So that's the base. (brush rinsing) This time we'll make the cup maybe a teal color. So when we practiced mixing colors we made one. So primary blue, plus a little green, makes a very pretty color. And this time I'm going to paint a little bit around the flowers that I drew. And I do it really loosely. It doesn't have to be perfect. Again I'll leave a little bit of white just at the edge of the cup. As I move over, I think I'll add some more blue, so the color changes a little bit. And maybe a little bit of white. (brush rinsing) A little more white. It's okay to dig in there and try to get some. The light changes colors as you're looking at it, so if something's in shadow, it's a different color than when it's in the light. And that's why it's fun to use

variety of color to make it look more realistic. (brush rinsing) We can make the center of the flower yellow. This time we'll just use a straight yellow. I'm thinking the handle should be a white also, so let's go back to our gray. And I'm gonna paint it solid. And we'll make the base a white color also. It looks gray, but when I'm done with this it's going to look white. I'm going to use my bleed-proof white, and I'm painting right into the gray here. (brush rinsing) It's darker down by the part that's the inside of the cup, so I'll leave that darker gray. And keep a little bit of light on the top. Maybe a brighter highlight. And the same thing down here, little highlights. (brush rinsing) I'm going to switch to the number one brush again. And let's make two different color flowers. So we'll make a red one. And I'm just gonna fill in a little bit. Without worrying about it filling it all out completely. And I'll make this one red as well. And I'll take a different color red which is darker. And give it a little depth on part of it. But not all of it. And let's make an orange flower in the center. So we'll use the yellow and a little bit of red. I might add a little bit of a darker orange here. And for the leaves I'd like them to be lime green. So yellow, and a little bit of green. And because part of it is gonna be painting over what's already here, I need to make sure that it's fairly thick paint. So it's not showing up too much on the part that I didn't leave white. So, it helps sometimes to just make it, add white to the color. That gives it a more opaque quality. Let's see if that helps. Yep. (brush rinsing) Let's make a black stem. Maybe a little black detail here. I always like lots of detail, so, maybe we'll put little marks up at the top of the mug. Just for a finishing touch, we'll make a slightly darker gray. And put a little line underneath, and on this side. Maybe under ... If it looks too dark you can just add a little water and soften it up. For the third version, I'm going to make it into a latte cup, and add some coffee. You can see how you can make so many changes just by making small variations. So this will be a much rounder mug. I'm gonna make it a little bigger too. And let's make the base a different kind of shape. And we'll put the handle on this side. Let's do a traditional looking handle. Okay. With my size eight, let's add the coffee first. Just mixing up a brown. That's a very green coffee, so we'll add a little red. Okay. It follows the edge of the curve of the top of the mug. This is a full cup of coffee. This time we'll add the pattern before we paint the background. We can do a similar kind of flower. So let's do orange. I'm making this one a little looser. Let's go with a darker red. (brush rinsing) And maybe a yellow. (brush rinsing) Back to orange. (brush rinsing) And we can show it's going around the corner, around the edge of the mug. So we'll just show a tiny little bit of what would be the flower over there. (brush rinsing) Painting the leaves. Maybe we'll put a green stripe up here. Could be pretty. (brush rinsing) Since we're doing a variation of the previous one, let's do a black stem again. Okay. (brush rinsing) I'm gonna work on the base now. I think I'll take the yellow of that flower. And paint it solid. And maybe the handle will be the same color yellow. (brush rinsing) We're going back to the gray, which will be for the inside of this cup. It's picking up a lot of the green that I had, so, I'll mix some more over here. I made a little blob over here so, I could just dab it up with a piece of paper towel, and that's gone. For fun, I'm going to paint the background of the mug in pink. So this time we're painting around the flowers instead of painting the flowers into the background. So I'm taking the primary red, and some white. I need a fair amount of this, it's a big area. The fun about painting is you can have creative license and do whatever you want as far as color and pattern. I'm doing this very loosely. I'm not worrying about going right up to the edge of the flowers. There's a little white border sometimes. And sometimes it hits, and sometimes it doesn't. It gives it a lot of life this way. I'm doing it quickly. Now I'm going to add some depth to the painting. My number eight brush. Using my coffee color. Maybe making it a little bit darker. And around the edge here, just putting just a few lines of it, of the color. And then I wanna make some of it a little bit lighter. Brush rinsing So I can even make a little circle, like it's swirling



around. (brush rinsing) And the back edge of the cup where I painted the gray, I'm going to use some bleed-proof white to give it a little highlight. I'll also make the center of the flowers white. (brush rinsing) In the pink area that I just painted, I think it would be nice to have part of it a little bit darker pink. So I'll add a little more primary red to my pink, just to make it a touch darker. A little more. And I'm adding that in, just little spots of it. And maybe I'll blend that a little bit. Okay. I'm going to add a little design onto the base of the mug. Just a, maybe just a swirl. And let's just put a little line around the cup there. (brush rinsing) A little white detail for highlight. I'm putting this where the light might be catching, and giving a highlight. The last thing I wanna do is just add a little more detail into the flowers. So I'm just gonna take some spectrum red and just make a little detail in there. It shows up differently on each color because of the depth of color. And that's it.

### Painting a teapot

- If you don't have an object to paint from in front of you, you can use reference from the internet. This is a picture of a Cathrineholm's vintage teapot that I printed out, and I'm clipping it down with a binder clip to hold it on and hold the book open. And I changed my water so I have fresh, clean water to work with. I'm going to do a variation of this. I'll probably change the handle, and I'll change the pattern. So. It's pretty much of a square base. The spout starts maybe a third of the way up. In a straight line. And you can see that it ends around the top there. That's a good way to measure your proportions. For this one, I'll add a handle like this. We don't wanna copy anything exactly. Here's the top. And maybe we'll make a taller triangle. We'll add the pattern in after I paint the base color. I'm taking my number eight brush. And we'll make this one blue. Let's make it a light blue. So I'll add white. And I'm just going to fill it all in. You really could use a bigger brush than that if you're doing something this size. I've gone up to a 16 sometimes. As you get around to this side you can just add more white and create the depth of color as you're painting it on the first go. Maybe a little bit of the dark again. I like it when you can see all the brushstrokes. Add a little weight. You can see a highlight here. And a little darkness there. On the top, it's a little darker underneath. Actually, I think I wanna add a little bit of that dark color here. Okay. There's a little highlight. It's a little lighter on this side on the top of it. And darker over here. And I'll add a little bit of white detail later. This has a black top so we can do the same thing. Maybe for fun, let's just leave that a open circle. I don't know if a teapot would really have a handle so tall on top of it, but it's okay because it's creative license. And we'll make a black handle as well. I'm going to use the bleedproof white again. And maybe this time we'll use a number four brush. Let's make some, we can make some leaf shapes. But we'll make a double row of them. Let's make a row of a darker blue. You wanna be able to see the edge of the top, so I'll make me a thin line. And there's this little black detail right on the edge there. And underneath there's a shadow. Taking the thinner brush again. I'll go back to the base color. And instead of making a line that's straight through, let's just do some leaf stripes that way. And maybe on the dark blue ones, we'll go back to the white. Why not make some dots? You can do whatever your imagination tells you to do. Let's make a little shadow going on under here. Maybe a little more here. If it looks too strong, you can blend it a little bit. Okay, so here's the variation on the teapot. So it'd be really exciting for you to go into your kitchen, pull out some mugs and plates and bowls, and paint them as they are, or make variations, and have a great time. Play with color, play with pattern, just enjoy it.

## Chapter 2 - Painting Florals

### Part 2 overview

(light upbeat music) - Welcome back. We're gonna paint flowers. I've been painting them for many, many years, and I love doing it. I love the patterns. I love the colors. I love going outside and picking some and bringing them in. We'll still be painting with gouache, and we'll be mixing our own colors. I'll show you how to paint a single flower, and then we'll put them together in a vase. Even though flowers may seem like they are very difficult to paint, we're going to approach it with a very loose style and capture their beauty. (light upbeat music)

### Painting individual flowers

- We'll be using the same materials as before, but we need to get some flowers to draw from. You can go out to your garden or go to a local florist or the supermarket and pick out ones that inspire you the most. We'll start with the Gerbera daisy, and I'm going to sketch it first. There's a little center, and then there all all these little petals growing out from the center. I'm not gonna draw them all right now, but I'm going to sort of make a circle as to where they are. Then again, there are layers and layers of petals here. So, I'm going to just make a really, really loose sketch. More so that I know the placement and the size. Then, the stem. You know it's growing down from the center so it would be here. This one is just a perfectly straight line. Let's get our colors. I'll start with a number eight, and I'll paint the center first. So, a little bit of the green and some of the spectrum yellow. I want the paint to be a little thicker than I have it so I have to get rid of some water on my brush. This lime is a little bright so I'm gonna add some ochre. And a little white. I think that color looks good. First, I'm just going to paint in a solid. And we'll paint the stem. Just a line. Right now, there's no variation in color, but if I want to make some, I just add some yellow here. Add in some white. The paint is still wet while I'm doing this so it's blending together. The white is picking up some of the color underneath it, and then the yellow is picking up some of the color, and it creates a lot of variation. We can come back to it when it's dry as well. This is a very pink flower so we will use our primary red and some white. I'm gonna start by just loosely painting in the little petals. Let's make a darker pink for the petals that are underneath that are in shadow. I'm also just going to make shapes and impressions of them. I'm not worried about anything being exact. I'm not trying to trace the exact flower. Let's make some darker. I'm going to put enough petals around so you don't see any white anymore because it's a very solid shape. I'm just building up the layers of pink. Going back into the little ones, taking it darker. Now, I want to add more white and go in lighter, lighter petals because it needs some highlight, maybe even just the edges. Then, back to the dark. I'm also going to move to a smaller brush now. A number one. Let's take some spectrum red and a little bit of blue to create a shadow. There are some dark spots underneath the little petals and in the layering of the bigger petals. So, we can just make some lines that show that. There are actually smaller little petals, and then they get a little bit bigger before they get very big. The ones in the inside still have some green. So, let's add a little green into these little ones here. I'd like to add some white. You could make a petal shape. Then, a few skinny little lines that are sort of the ribbing on the petals. I'd like to add more brightness into the stem. I think I'm going to use pure yellow and just add it on top. Maybe also mixing in a little bit of the bleedproof white. Let's put a few little petals for highlight here and that little loopy look. I'll put a few highlights at the edge. Sometimes, the brush picks up another color, but it's pretty so you don't have to worry about that too much. I think that looks great. We're gonna paint this gladiola next. I love that there's one flower in bloom and then the rest are little buds 'til it becomes just green up here. We'll just sketch that. We'll put the big flower about here. These are very delicate petals. We're going to mix a pale lilac color for the flower. So, using the pink and the primary blue, that becomes a purple. Then, we have to add a lot of white because

it's so pale. This is a little red. Let's see how that looks. It's a little darker. The edges of the flower are darker than the interior so first, I'm painting the darker outside. I'm keeping it loose on the edges and not making a tight line. I'm using short little strokes because the flower is very delicate and I don't want a heavy feeling to it. I want to sort of show that it's a little bit transparent and a little bit light. I'm going to mix a slightly deeper purple, on the tips and on the edges. I see a little bit of pale green in the center of the flower. We're going to add a little bit of white on top of this later so if it looks a little dark now, that's why. We're going to move on to the stem right now. So, I have to mix a green that's a little lighter up top, and it gets darker and a little bit more olivey towards the bottom. Maybe add a little white into it and a little yellow right into it. Each part is coming out from the center stem. I see bits of yellow on the tips. Now, we'll go to our bleedproof white and a smaller brush, a number one. I want to go back into the center of this flower. This area is pretty white where it's bending down. I want to go back to the purple a little bit because I want to create the area where they're overlapping. Like here. A little detail on the stems. Once you've painted a single flower, it would be fun to try a grouping, like this bunch of green ones that I have here. Giving myself the scale and the idea of where they are. I'm overlapping because some are behind and some are below. I want to show you what I do if I need a little more of one color. Maybe there's just a lot in the one painting I'm doing, or I know I'm gonna love the color, and I want to use it many times. We're going to mix this directly in the jar. I'll put some green. So, next is yellow. And let's see what that looks like. I'm just mixing it. I have to add a little water. If you had a chunkier mixing brush, that would be a good thing to use for this. See, that did come out very dark so I need to add more yellow, adding water to it. You can test and see what it looks like. It's still dark. I'm gonna use some of this later, so I'll pour a little bit out. It's a lot of trial and error to get a color to match. There's a lot of white in this one so I'm going to add a little white. This isn't the exact shade, but I have a lot to work from here. So, I'll put some on my palette. I'm actually just gonna use this well with yellow here. These flowers just have lots of little petals, and I'm going to do it that way. Just lots of little marks. You can paint it solid in the middle, but you definitely want to see some of the petals coming out on the edge. In a few minutes, I'll be layering over with some of the other greens that I mixed. I'm trying to create a lot of movement within the bouquet. I'm going to take the darker green I made from the little container and put it out here with a little ochre to make it more olivey. The centers of these are a little bit darker and brown. And the shading, so little tiny marks that sort of make the impression of the shadows. You don't want to go too much with that because when you look at it with a squinty eye, it's a very lime green flower. Those leaves were also a little bit darker. Now, we'll take a little bit of that lime I used for the main flower. and I'll just put it on the palette. I'm gonna add a little bit more yellow and a little bit of white. I'm mixing a lighter lime green, and I'm gonna then make the same kind of little marks on my flower. That's how it creates all the layers. The stems on the flowers have much more olive color in them so I'm gonna add a little bit of ochre to a green. I'm just gonna do it on one side so some of that brighter lime still shows up. Then, you can here and there just add something bright and fun and change it up to give it some depth. This bright green isn't even in it, but it gives the painting a little bit of life. Maybe I'll add a little bit of that into the center. I like how it pops it. I might take my bleedproof white one more time for just a few little highlights here and there. By choosing the elements of the flowers that I like to paint and choosing my colors and adding things that aren't really there, has helped me develop my own style. And I encourage you to do the same and just experiment and throw in something new or different, or a color or a shape that makes it expressive to yourself.



### Painting a bouquet

- It's really fun to combine elements of all different kinds of flowers into a large vase, some from life and some from my imagination. We'll start with a sketch. I'll do a traditional looking vase that just is a big ball type of vase. And we'll add a pattern to that in a little while. I'm just going to put maybe the Gerbera type of daisy here. I'm just sketching them out really lightly so that I have a sense of where things will go. (pencil scratching on paper) These green ones were fun to paint, so let's make a few of those. I like that they overlapped. I like to add a lot of leaves, and maybe hanging down in front of the vase so that it breaks it up a little bit. Maybe there's another kind of leaf hanging over. These are more stylized. Some might look a little bit realistic and some will be imaginative. I also like to paint berries, so we'll just add some here. Maybe a large flower that has lots of and in here there'll be leaves and different things going on. We might need to have a few small things happening. That's enough of a sketch. That's really all I do for my 30 minute paintings, I don't go into any more detail than that. I have my primary colors on my palette and I mixed up some other fun colors to work with. Let's just start with a yellow. I'm going to move around a lot from flower to flower and then build on the layers as I go. We'll make some of the berries in this purple. I'm just going to make loose dots. I'm generally following my sketch, but I might go off and I might add things or delete things. Keeping the general sense of the flowers. Let's put a leaf here. That's hanging down. I might go into this darker green, add a little bit. I didn't mix an olive, but I like to have olive leaves in my paintings. Some of them I won't even fill in, I just keep open. Let's make a pink flower. Let's do that with this feathery one that we drew. I like to have lots of different textures and shapes within a bouquet. It's okay for things to overlap each other. Go into this lilac. I made a dark purple, so I want to add some white to it to lighten it. So I'm taking the purple that I mixed and now adding it to some white. And we'll do this gladiola, but in a much less detailed way. More imaginative. And this time we'll make a darker green stem on that just to create some interest here. I might go on top of that with a little bit of ocre to dull it down a little bit. Let's add some stems to these berries. I think we need a red flower. Actually, let's make the center of this red also. And we'll make a little red tulip. I'm gonna take a little white while it's still wet and just put it there. And it's bleeding out and creating a little bit of texture. I'm gonna switch to the number one brush, add a little bit of turquoise into the leaves. I'll add some black now. I like to use light colors and dark colors so it creates a lot of depth within the entire bouquet. So I'm gonna make these little dots which will end up being some little flowers. I have a gray that I mixed and I'm just going to make shapes around them which look like a bunch of small white flowers. I also have a brown, and that can be the center of this one. Let's make it dots. Let's move onto the pattern on the vase before I add detail into the bouquet. So I'm just going to use the ultramarine and add a little black to it so it's nice and dark and beautiful blue. And we'll make a sort of traditional pattern. I was a textile designer for a long time and I'm very, very comfortable making patterns. Let's make another row of those. If you were looking at the vase, it would wrap around, but because the vase ends here, I'm just cutting it off. We'll do a little bit of an outline so you can see the edge. And I'll add a little white dot in the middle of each one of those shapes. I'm adding detail to the flowers now to give them more depth. So in the yellow one I'm adding a deeper yellow. Just at the base of the petal. I'm going to go in here and just add little marks of a deeper green. Maybe I'll take this lighter green and make some detail on the leaf. I have a deeper purple, I can make a little end to the berries. And I'll make the stamens darker purple as well. Maybe a little white at the end of some of these. You could really just keep on layering light over dark, dark over light, and keep doing it for a while until you're happy with what you have. I add a little bit more in the center of that flower, I think it'll be black. Maybe it's a sunflower. And I'll add a

few more petals just like that. Might be nice to have a little bit of yellow over here. Let's add a background. I'll make more indigo, that'll be pretty. If you want, you can add a little bit up at the top just here and there. A few smooches. I would love to have this bouquet in my house. You could try your own with different vase shapes, different patterns on the vase, any kinds of flowers. You could experiment with color. Put in colors that don't exist and have a great time with it. Just play.

### **Chapter 3 - Lettering with Gouache**

#### Part 3 overview

(ethereal techno music) - Lettering winds up in my sketchbook quite often. I'm not a calligrapher and I'm not a trained letterer but I love drawing letters. I'll show you how I build letter forms in a bolder way and add details and color to create more exciting letter forms. Finally, we'll letter a quote and add a floral border to have a finished painting in our sketchbook. (ethereal techno music)

#### Script lettering

- We'll be using the same material, some paint gouache, paintbrush, it's a number one. I'll just do the alphabet in black gouache. Capital letters first. I just eyeballed some very light lines across the paper so I'll stay straight. I'll start with the A. I'll add little curly shapes on the top and the bottom. I'll lay my brush down a little bit heavier to make that line. And then the tip to make the line next to it. I can do that throughout, where I get thicker and thinner. For this I slowed down a little bit so I could have more control of my brush. So I'll start the C with a point and then make it a little bit thicker going around and then thin again coming here. And for the outside line, it's my point of the brush. And then my little design. Sometimes my spacing isn't right. As I'm doing this it's more like I'm trying to figure out what will look cute in the alphabet. Maybe this will be a loop. While you're experimenting, it's okay if not every letter looks exactly the same. Maybe you'll pick your favorite one and make an alphabet out of that design. So I think I'm liking the ones that are a closed loop, like a leaf, instead of the open ones. So I'm gonna continue that way. I. It's a lot of trial and error when you're beginning to make letters. So remember when you're making the line that you want thicker to push down on the brush a little bit and to use the point when you're making the thinner line. Let's make a loop in this K. Once you've developed an alphabet that you like a lot you can then try to write a word. (upbeat music) I'm adding a touch of water as the gouache sits here it dries out a little bit so I need to add a little bit. So we have A. I want that to be a little thicker so I can add it in. This is no particular font or anything. It's just what I feel like drawing. Let's do some numbers. First I'll do simple ones without extra decoration. Eight, nine. Now we'll do some that have more decoration and match the uppercase that I did up top. So I'm making the thicker line and the thinner line here with my little leaf shape. Let's make this three rounder. (upbeat music) So once you've developed a handwriting or alphabet that you really like, you can play with color and putting words together and doing quotes.

#### Block lettering

- When I'm doing lettering I like to sketch it out first so that I have the right spacing and it doesn't go off the edge of the paper. We're gonna be doing some block lettering. And we're going to write Be Real. On the first one, I'm just going to show you the structure. I switched to my 2H pencil. When I sketch it, I can see the height and try to keep it similar. The R. If you want you can really measure out the top and the bottom height so that it comes out perfect. I'm trying to keep each little block

the same size and thickness. I can fix this up as I go with my paint. I'm going to use the number one liner. As I was sketching, each letter got a little bit smaller so as I paint here, I'm going to enlarge them as I go to make it more even. A little bit larger there. Again, I'm not using paint that's very watery. Pretty much straight out of the tube. If I didn't sketch it all, this would be all over the place. Okay, and that's the structure of the black letters. We're going to do that again, this time in color. And I'm going to show you how to use a ruler to keep it straight and even. I'll make a line. and it's rather inch and a half tall. So make a little line there. And a little line here. Now the letters should stay the same height. I don't have to go into as much detail. We're using gouache. I'll start with the primary colors from the original set that we have. It's a number one liner brush. We'll start with that and see how it goes. And I'm going to paint each letter in two colors. So we'll do this in yellow. And then I'll take the marigold. It's permanent yellow deep. Follow the same structure that I did up here. So I'm using the same structure as I used up here. But in color. And I'm overlapping the colors. If your color picks up the one underneath, that would be really nice. So it's okay to do a little wet on wet. To give it a little transparent quality. And if it doesn't, that's okay too. I'm using two colors that are fairly close in value in color. They're both warm. So the letters are still readable. I mixed this color previously. And I'm mixing a darker pink to use for the horizontal lines of the E. I think that's different enough. (relaxing upbeat music) we'll be doing this one more time. This time I'll be sketching it out, filling it in and adding some embellishments, and I'll be using a size eight brush. With my number one liner, I'm going to start adding details. Let's put a little vine on this. I want to use a color that contrast a little bit so you can see it. We'll see what happens if we make a vine that's more curvy. With littler leaves. We can make a dot and then maybe just littler dots around it. I'm actually gonna come right back in here. I'll put a dot in the center of those. I'm gonna do a stripe in this yellow. I think this green though should be a little bit yellower so I'll lighten it up with some of the primary yellow. And I'll just do a little stripe across. On the R, let's just follow the same exact shape as the half circle. And make a few of those. (relaxing upbeat music) And be real.

### Creating a lettered quote

- You might want to use the lettering that you designed in a quote. So we're going to write practice makes perfect. I've already filled in the block lettering, and I'm going to show you how to write the word makes, in the center, and then we'll put a flourish at the bottom. So we're still playing with the same thing we were doing on the letters before but we can keep trying different designs. Oh oops, that's not quite dry enough, so I'm going to go ahead and make the banner for the word makes. I want it to be ochre but light, so I'll add white. All my whites got dirty so I'm going to take up some more from the tube. Even my white from the tube is pretty dirty but because I'm mixing it with ochre, it will be fine. When I'm using a lot of color, it's nice to have a neutral section, so that's why I'm using this taupey color. Make the edge a little bit scalloped. While that's drying, I'm going to go back to the detail on the lettering. At first I was going to just make lines, maybe we'll try it as dots, see how that looks. (gentle upbeat music) I'm going to go back to the A because the green that I used faded in a lot, so I'll take a darker green, and just go over that a little bit. You want all your work to actually show up. (gentle upbeat music) Okay, that's practice. Now we'll write the word makes. Go ahead and add any designs to the word perfect, as you wish. We'll add a floral border, and I'll just sketch it really loosely. Just so I have the placement. That's it, it's going to be simple. A yellow daisy-like flower. (gentle upbeat music) You could keep going, or stop here. It's hard to know when to stop, but I encourage you to work in your sketchbook often, and develop your own style of lettering.

## Chapter 4 - Painting Stylized Faces

### Part 4 overview

(light upbeat music) - I've been painting faces for as long as I can remember. It's my go-to when I have no idea what I want to paint. Sometimes I paint from life, but very often I use vintage photographs of my family and friends. I love taking black and white photographs and imagining what they would look like in color. I'll talk about what I choose to paint and how I stylize an image. Even if you've never painted people before, I'm going to show you a simplified easy way to approach them. (light upbeat music)

### Painting portraits from black-and-white photos

- We'll be using our gouache, and I printed out some vintage photographs of people you may recognize as reference. It's Elizabeth Taylor. I'm not trying to make it be Elizabeth Taylor. I'm just using her as a way to see a shape of a face and where the eyes land, her hairstyle, which I love the little loop. There's these great curls here, and I can't forget about that. Her face is a little more triangular. She's wearing this beautiful dress. So we'll just make the straps. We won't even go all the way down. And a little bit of her shoulder. See, this was that way. 'Kay. Right now, I'm just drawing the general shape of her head and her hair, and I'm not adding the features in. I'll just do that with paint. We're going to paint a simplified version of her, and we're gonna make her pink. She's going to have a pink face. So I have my pink mixed, and I'm just coloring her, painting her in. We're not worrying about shading or anything right now. It's okay if it is a little bit darker in places and lighter in others, a little sketchy looking. And you can change the lines of your sketch a little bit when you're filling it in as you see a problem, 'kay? (paintbrush tapping) (water splashing) I'm gonna just make her hair black. I'm using a size eight brush because I have a big area of space to cover and I wanna get it done quickly. Her little curls there could be feathery. I forgot to add her little bit of pink skin over here, so I'll add that later. (paintbrush tapping) And the straps of her dress. (paintbrush tapping) Wraps around her neck. I'm just gonna go back in with pink. So this little circle here. And her hair, it was a little thinner of a swirl. Her face needs to dry a little bit before I put in the features. So I'm gonna paint a colorful background while we're waiting. I'll use blue. I'm gonna use a number four brush now, and I'm going back to the black. She has beautiful, thick eyebrows that start underneath that swirl. So I'm just going to follow that shape a little bit. And her nose. Her eyes are an almond shape. Wanna have, make sure the eyes are both sort of looking in the same direction. And I'll put in a mouth. (water splashing) Let's add a little bit of cheek. I'm using just a slightly darker pink. (paintbrush tapping) (water splashing) It's a little too dark. And a little too light. (paintbrush tapping) If you wanna add a little shadow underneath her chin, just to give a little depth. That's a simplified version of Elizabeth Taylor. 'Kay, so we're going to do a man this time, Sidney Poitier. I'm going to sketch him. Just his face. He has a strong chin and jaw line. We can see his ears a little bit. And we'll just sketch the shape of his hair. Again, I'm not trying to do it so that you can recognize him. I'm just using him as a reference for features and a shape of a face. Let's just put the impression of his shirt and tie, and his suit comes round. Okay. I think I'm gonna use my gouache a little bit more with a little more water, so I can create a little bit of variation in the tone just in my wash. 'Kay. (paintbrush tapping) (water splashing) If I want it lighter on one side, I can take some paint away. Gives it a little variation. (paintbrush tapping) (water splashing) Has black hair. It's so much fun to paint faces. Let's just make his suit black. I have a little gray, so we'll just do a little outline of where his shirt collar is. (water splashing) And he's wearing a blue tie with red dots, but I'm gonna give him a red tie. My gray wasn't quite dry enough, so it bled a little bit. But that's okay. While his face is

drying, I'm going to put in a background. We'll use yellow. I'll use a mixture of the primary and the permanent yellow deep. (paintbrush tapping) (water splashing) Maybe that's a little close to his face color, so I'll go back to just the primary. I put that extra line on the other one, so let's do that here, the frame. We'll do the features now. Black. His eyebrows go a little bit more straight across in less of an arch, and they start at the top of his ear. So let's do that. I won't give him a unibrow. And then we'll paint his nose. I'm gonna paint the shape of his nose, and his mouth. This time, we won't fill it in. I'll just do the outline of his lips. He has those nice little smile lines there. (paintbrush tapping) (water splashing) And maybe we'll give him a little bit of blush also on his cheeks. He looks great. (paintbrush tapping) (water splashing)

### Painting portraits from color photos

- In addition to painting from vintage photos I also love to paint my friends. Using photo references is helpful and this is my friend Linda. I'm sketching her. Her face first. She has really pretty cheeks with little dimple and a cute chin. And her hat is sitting way up at the top of her head. And there's tons of feathers on top which we will paint in later. I think I made this little small. Let's put in her ear. And she's wearing a big sparkly earring and her hair comes like that and she's wearing a scarf. Okay. Using my number eight brush, I'm going to fill in her face with a color that I made that previously that matches. And again, I'm using a little bit of water. To create depth and shading. The base of her head is a pretty dark blue. So I'm gonna add a little black to this ultramarine. Because the face is a little wet, I was worried that was going to happen so I'll just take a little bit of paper towel blot that away. And I can come back in with some flesh color later. Let's do her hair. I'm just using a darker brown. I just mixed that with the flesh color, a little bit of black, a little bit of red, and a little bit of yellow. I think her hair is lighter than this but it looks good brown and I can add some lighter lines on top of it and a little bit. The bottom of her face is dry. So I can put in the scarf. I'll do some primary blue and some ultramarine blue. Maybe a touch of white. It's dark around this side and that side. So I'm using a darker blue over here. And then there's shadows underneath the first layer of the scarf so that gets darker too. And where the scarf hits the light, it gets a little lighter so I can use a lighter blue. Let's see if I can add a little bit of something to cover up my mistake. It's not perfect. Next time, I would wait for it to dry completely. So for the feathers, I'm just going to really loosely play them out the way I see it in the picture. I'll let a few lines of white for highlight. That's a great hat. Let's put her earring and that's light blue. And that looks like it's little facets of something sparkly so I'll just make little spots to simulate that. Well that's drying. I'll go put the background on this one and I used blue, I used yellow so now I'll use some pink. I'm not even going to worry about her shirt. I think having the white space around the the image gives it a lot of movement. And that's why I leave that there. And I like painting this way very very loosely. Okay and let's let's do a little border. And now we're ready for the features. Okay, we're going to do very simple features. Her eyebrow. I do not like drawing teeth. So I'm just going to make her mouth closed. She has beautiful red lips though. So why don't we do that. Let's see what happens if we give her blue eyes like she has light blue eyes. It might pop a little bit funny, but we'll see. Okay, so we'll add a little bit of her cheek. Let's see how that color looks. I think I would like it to be a little bit pinker. We could add a little line like that for her dimple. We're going to add in the middle of her I've got paint on my hand. So you have to be careful not to put your hand in wet paint. A pupil just to give such a light eye some depth. I'm gonna go in with this lighter brown. Maybe just a bit of the ochre. Give her hair a little bit of dimension. So I made the mistake before of bleeding the blue into the face and it made this shadow. So I'm gonna take this opportunity to use my fine line and make up a veil on the front of



her hat. I'm just making it up. I'll take a little blue and a little tiny bit of black. And I don't I'm not looking at reference now, so I'm guessing about what that would look like. I think they're sort of diamond shaped. Let's see. That's a way to fill in on a mistake that you made. And Linda is finished. Remember, it doesn't have to look like the photo. You're just trying to capture the impression of a face.